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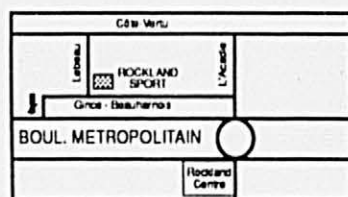
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Lentil soup and local art at Café Phoenix

by Mike Stamm

Café Phoenix is back in business, much to the delight of the customers of the now-defunct Café Efac.

"We felt there was a real demand from the Efac clientèle," said Sonja Larsen, one of the Phoenix co-op members.

The Café Phoenix is an attempt to fill the demand created by the demise of Café Efac, a restaurant on St-Laurent that burned down in August. Like its predecessor, the Phoenix offers a low-priced, all-vegetarian fare and is filled with local artwork.

"Once the restaurant's going a little bit smoother we're going to be concentrating more on the gallery aspect, doing exhibitions, doing vernissages," Larsen said. The café relies heavily on the artistic outpourings of its customers, and some members plan to post promotional bulletins for the café at local art schools.

Prospects for a strong following are good, thanks in part to the Phoenix's iconoclastic atmosphere and low prices. The restaurant's owners manage to maintain the café's diminutive prices by keeping their markup of ingredients and overhead to a third of what is charged by regular eating establishments.

"We'll always have lentil soup for a dollar and noodles with sauce for a dollar fifty," said Don Friberg, another co-op member.

Dedication to the community runs deep among the Phoenix's owners. The café has a number of community-related projects on the drawing board, including a joint

benefit with McGill for the Ethical Treatment of Animals, and a black-light art exhibition scheduled for late February.

"We've stockpiled some fluorescent paint and we're going to pass it around to local artists and have them prepare things," said Friberg. "That way every piece in the show will be from 1992."

Some of the café's more tentative undertakings include a job barter bank, in which the skills and labours of its customers could be collected and traded. Also under consideration is an urban recycling program for downtown Montréal.

"All we would basically need would be a pickup truck," said co-op member Donna Bailey.

Once the restaurant's financial situation becomes a bit more stable, its owners intend to come to the aid of other local enterprises. Eventually, Café Phoenix could establish a cluster of satellite projects, with the café acting as a centre where the bulk of the paperwork would be stored, said Bailey.

Birth of a Phoenix

The original Café Efac was an anarchist hangout in Ottawa which eventually lost its lease due to the disruptive activity of its clientele. After Efac's breakup, Friberg, one of its founding members, migrated to Montréal and decided to improve upon the original café.

The Montréal Café Efac, owned and operated by a 16-member co-



operative from all over North America, opened in June on St. Laurent. Tragically, in August, only one week before the café was to receive fire insurance coverage, it burned to the ground in a blaze of unknown origin.

Undaunted, the 16 vowed to rebuild. Media and local support were phenomenal, and a September music benefit collected enough money to make it happen. True to their convictions, the cooperative set about getting the most for it.

Once they'd found a suitable location, the co-op went to work rebuilding. Materials were donated, bought cheaply or inherited. Stuffing for the benches was found discarded outside of a Rossi fabric store.

A 23-member, bilingual group, with ages ranging from 19 to 32, the Phoenix cooperative employs a round-table decision-making structure, in which all conflicting views

are considered, and individual problems are hashed out.

The cooperative is autonomous, receiving no government funding for its services or projects, but Friberg said the café may apply for grants to fund future art exhibitions.

Something completely different

The Café Phoenix's unconventional approach to business offer it a unique role in the St. Laurent area, and Larsen said she believes the café will fulfill a much-needed function.

"I see the basic role of the café as being a food alternative to other food that's offered on this street," Larsen said. "It's the kind of place where you can walk in and ask what the special of the day is, and someone'll walk you into the kitchen and show it to you."

"But you're also giving people a chance to spend their money in a more constructive way," she said. "It's not going to one person, it's going to an idea that anyone can basically walk in the door and participate if they want to."

Eventually, if the Phoenix succeeds in its ambitions and its ideals, it may become more than just a café. The Montréal community has lent the Phoenix a great deal of support, and now it seems as though the café is on its way to becoming an integral supporter of that same community.

"Hopefully, the other function of Phoenix is to serve as an example to people," Larsen said. "Okay, so you don't have a whole lot of money, but you've got a lot of ideas — well, start with that. Get together with other people that have ideas and the money and the resources will follow."



DAILY PHOTOS: ANTHONY REVOY

Artist talks gender and planetary transformation

by Glen Harris

TaylorJane Green is a spoken word artist. In her case, that's a crazy *ménage à writer*, poet and discussion facilitator. She calls herself a social justice worker.

She also works with The Cowboy Buddha to produce Radio Tao, in case you were wondering.

Anyway, she performed last night in the Union Ballroom with Shawna Dempsey, who rose to prominence after her "We're Talking Vulva" appeared in the NFB project *Five Feminist Minutes*.

Green deals with pertinent social issues in her work, addressing gender and planetary transformation, sexual and spiritual healing, and personal and social change.

For Green, these issues aren't just theoretical, but have a crucial social relevance.

"Sexism is a human rights issue, and feminism a social justice movement which requires the participation of both sexes," she said. She approaches these issues through the themes of women and body image, women and sexuality, and images of women in pornography and advertising.

Despite recent trends to deal with genderism rather than feminism, Green said it is still necessary to be a feminist rather than a genderist. This is because the so-called men's movement has a negative affect on social progress, she said.

"The Bly form of the men's movement is caught up

in denial and avoidance of the social justice work that needs to be done around sexism and feminism in our society," she said.

"However, the positive aspect of the Bly approach is the acknowledgement of the intense need for men to feel good about themselves as human beings and to honour the inner journey in a society that normally ignores it.

"I would like to see men honour themselves as human beings and as partners with women in courage and compassion, not as men still stuck in gender division consciousness, not lifting a finger to help work for social justice and change."

Green sees the key to a solution through men changing so that they are no longer victimisers, and women changing so that they are no longer victims. The best way for this to happen is if people become "Spiritual Warriors".

The Spiritual Warrior avoids self-hate and guilt, or conversely self-aggrandisement and the blaming of others. In this way men can become partners in assisting the feminist movement, said Green.

She is quick to add that men are not to take over the women's movement, but rather offer their help and become co-workers.

TaylorJane Green will be performing Friday, March 6th, at The McGill Centre for Research and Teaching of Women as part of International Women's day celebrations.

Latin American polo match in the abstract

by Colleen Lashuk

Before going to see the exhibit of Latin American art at the Art et Arte Gallery, I read the publicity. It said, "Five hundred years after Europeans began to establish themselves in the Americas, a consciousness is finally arising in their descendants on the fate of the peoples displaced and dispossessed by the intrusion."

Granted, 1992 is a banner year in the Americas. The 500th anniversary of Columbus' 'discovery' of these lands has become a rallying point. History is being retold, and present injustice denounced.

Latin Americans have long had a

sense of being peoples of two histories. Not that this has stopped their governments from trying to eliminate the First Nations who inhabit these continents. They, after all, belong to the past.

In light of this past and this present, I wondered, what are these Latin American artists going to show us? After all the pictures we have painted of them, what will they paint of themselves?

With all these questions in mind, I took myself to St-Hubert street to find out. I checked the address of the gallery twice before going in because from outside, you'd swear it was an apartment.

In fact going to the Galerie Art et Arte does feel a little like seeing an exhibit in someone's living room. It's small and intimate.

The exhibit is a selection of prints by South American artists. It has nothing to do with Columbus or 1992 or the quest for a Latin American identity.

But it is interesting. Most of the works displayed are abstract, spanning a variety of styles and topics.

Perez Colis' "Amazonia", brightly coloured and living, hangs across from a gentle still-life of someone's kitchen counter, a bowl of flowers by Kuno Schofer and a textured print of a polo match.

My two favorites were Antmez's print of curving tangled sheets, and Monica Marin's "Reflejo", another print, this one of an open door.

Only one of the works is visibly 'Latin American', portraying a white-washed mud house baking in the sun.

The prints exhibited are of good quality, but I like what I like and I didn't like all the pieces. The three or four very abstract prints made me feel like I was interpreting ink blots. And I just wasn't that interested looking at a rendition of a polo match.

The exhibit might also have benefitted from some unifying

theme.

I didn't come away from the exhibit with a new and complex understanding of the reality of Latin America. The exhibit says more about how simplistic our view of Latin America tends to be, how art does not have to directly reflect its cultural context.

"Latin American art in Montréal, Prints from Argentina, Chile and Brazil" is a small exhibit, but worth dropping by.

If you want to, you've got till the end of the month. It's at 3886 St-Hubert, and is open Wed-Sat, 12-17h. For more information, you can call 281-8556.

Rap history lesson

by Anik Hahn

"We don't exist in textbooks," says Anthony Bonaparte, member of A.K.A.X. "Discovering our history is an important part of realizing that we have a part in this society."

During the month of February, A.K.A.X. will be holding a series of rap sessions on African and African Canadian history. The purpose of these sessions is to help the African Canadian community develop an awareness of their history.

According to Bonaparte, one of the sessions, titled Civil Rights/Black Power, the Movement of the '60's, is important because "it allows us to link with the struggle and to build on it."

He said, "We're not here to idealize the 60s, or gloss over the differences between the various leaders of the time. Rather, we want to recognize the contributions of this time to our struggle for justice."

Another session entitled Slavery/Apartheid will be important as a "catalyst for frustration" explained Bonaparte. "Slavery is one of the foundations of injustice, and Apartheid is a contemporary example of the perpetuation of this injustice. In both these situations we see ourselves as victims. Discussions about these topics motivates us not to let that be our sole history"

The rap sessions planned for black history month are part of a regular schedule of sessions which have been happening every Friday for almost a year. topics range from sex and politics to economics, and the diaspora. All discussions focus on the African experience in North America.

In addition to dispelling the myths which often cloud African history, A.K.A.X. seeks to supply a forum by which members of the African Canadian community can learn to better express themselves and improve their public speaking skills.

A.K.A.X. formed two years ago, out of a perceived need to empower black youth. 'Educate to liberate' is one of the mottos of the group. The rap sessions are one project, among many, designed to follow this motto.

Along with the African Alliance in Action (A.A.I.A.), A.K.A.X. has initiated a program to bring black CEGEP and highschool students into universities and colleges for a week at the beginning of the school year.

"The purpose of this is to help alleviate fear and to encourage these young people to continue their education" explained Bonaparte.

A.K.A.X. is also in the process of setting up a weekend school for highschool and elementary students to begin in September.

"At these schools we'll be tutoring from an African perspective. This will act as a supplement to the education they receive during the week."

Although the rap sessions are primarily for members of the African Canadian community, everyone is welcome.

The sessions take place at Edifice Hall, Concordia, in room H - 620, 17h30. Ancient African Civilizations (Feb.7); Slavery/Apartheid, Similarities and Differences (Feb.14); Civil Rights/Black power, Movement at the 60s (Feb.21); Blacks in Canadian History (Feb.28).

A.K.A.X. will also be holding a series of lectures between Feb.7 and 28. The Coming of Columbus and its Effects on the African American, with Alf Roberts, will be Feb.11 at 18h, at Edifice Hall. For more information on other lectures call 485-1945.



Festival promotes video art's long-awaited triumphs

by Jon O'Brien

Making movies is no longer important for many aspiring video artists. They want to operate without the constraints of normal films, and the result is a closer interpretation of normal life not glamorised by the silver screen.

Unfortunately, video art usually gets trampled during the major film festivals around the world. It just doesn't have the mass appeal movies do. But in Montréal, video art will find a significant place in the 10th Festival of Québec Cinema.

Cinéma Parallèle and Vidéographe-distribution have joined in the last three years to promote Québec video art at this festival

and have developed a stronger position with time.

Among the thirteen videos to be shown at Parallèle, works by Marc Paradis, Josette Bélanger and Richard Angers will be presented. Paradis is a renowned Québec video artist who portrays gay life through video. His movies tend to follow traditional plots, but Anger's *Une Seconde* is completely experimental and visual.

Video art leaps beyond the limitations of traditional movies. Large budgets, difficult actors and producer's demands are too constraining for many artists.

The video artist can record the daily events of a supermarket, transforming reality into a stage. The

artist can also experiment with designs, transformations, techniques and spontaneity to create a film that does not require a massive screen to make an impressive, lasting image.

Video art, music videos and commercial ventures should not be mistaken as the same thing. Video art requires an interest in the medium and not a product that must be advertised. It is made for artistic appreciation, and not to magnify music.

During the festival, Parallèle will be presenting the thirteen videos between the 7th and the 15th of February. As well, the Cinémathèque Québécoise also has the videos for private viewing on demand.

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Macro and micro environmental shocks

Montréal artists Kevin Kelly and Doug Buis lend new meaning to the phrase *landscape art*. Gone are the flat canvases of traditional Canadian artists who sought to portray the untouched wilderness. Instead, Kelly and Buis' art question our perception of and relationship with nature, and brings environmental concerns to the fore.

by Viviane Weitzner

Kelly works at a macro-level to create a dialogue and to alter people's destructive attitudes towards the environment by means of shock tactics. Buis works at a micro-level, hoping to alter people's perception of the environment by means of his mechanical art.

KEVIN KELLY: Dioramas and Skin Disease

Kelly's landscape art is a series of dioramas, 180 degree canvases which are usually used as backdrops in natural history museums. But his landscapes depart from the idealistic representations found in institutions.

The participant/observer has access to his dioramas, and the purpose of his work is, in his words, to "undermine the notion that 'idealistic' dioramas depict truthful images."

The viewer is at first seduced by Kelly's beautifully coloured landscapes. But upon closer inspection — when the viewer is "within" the installation — they realise that something about the landscape is wrong: it may be a cyst, an ulcer, or some other human disease.

"I want to point out that the epidermis of the earth and that of the human body is the same thing," he said. "To destroy and saturate the earth with processed chemicals will eventually saturate our blood."

A walk through Kelly's present exhibit at the Michel Tétrault gallery is a series of shocks. The first shock is the unexpected encounter with a vicious looking stuffed white bear.

It stands out against a huge diorama of a sick and polluted seascape, entitled *Reconstructed Landscape #6*. While standing in front of this

piece, the observer is overcome by a sense of dizziness created by the movement of the bold strokes.

The viewer is then guided into a series of smaller but equally powerful dioramas collectively entitled *Skin Disease Landscapes*. Again, the viewer is overwhelmed with a sense of dis-ease by the uncanny combi-

nation of the beauty of the landscapes, against which are set the ugly wounds of environmental ailments.

For Kelly there is no "virgin nature" because even the seemingly pure wilderness is touched by the destructive forces of human nature. Instead, the earth patiently undergoes its slow agonizing death.

"I believe that it's impossible to imitate the true beauty of nature, and it's redundant to try to point out the experience one has, say, in a forest. This experience cannot be satisfactorily expressed," Kelly said.

Instead his art questions humankind's exploitation of the environment, and attempts to create a dialogue.

"Art is like creative seeds," he said. "If you plant them in the right place you create visual and verbal dialogues."

DOUG BUIS: Kinetic Landscape Sculpture

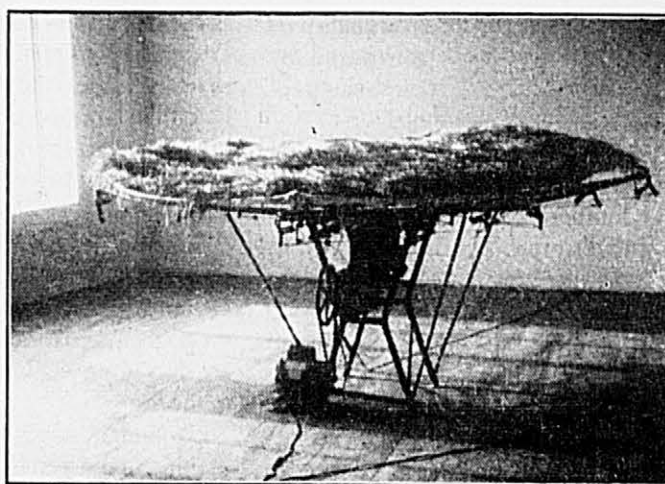
Buis' kinetic landscape sculpture works at a more subtle level. Instead of shocking

and momentarily alienating the viewer, Buis' mechanical art attempts to create a feeling of sympathy, and in this way alter the viewer's perception of nature.

"If you want to find out that the environment is in danger you don't have to go to this art exhibition," he said. "I don't think the problem is one of information, rather the problem is perception."

For Buis, art is inextricably tied to linguistics. His art attempts to make non-verbal statements which defy categorization. One example is his *Machine with Grass* sculpture.

"By having this moving grass which doesn't fit into our normal categories of perception, if somebody looks at this thing, they may



Machine with grass by Doug Buis

afterwards, when they look at grass, perceive it slightly differently," he said. "It's not a massive change. The strategy is to suddenly alter perception rather than ideas."

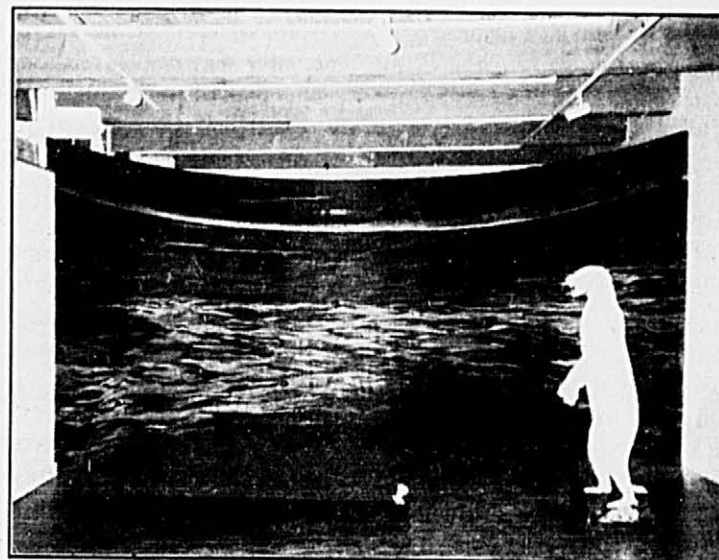
The ideas for Buis' sculpture often stem from experience. His idea for *Machine With Grass* arose from two experiences: watching the rip-

pling effect of the water when a stone was thrown into a murky pond, and the movement of grass on a canvas as he passed his hand under it. He first visualizes an idea, and then works backwards to create the primitive mechanics that will produce the motion that he needs.

But other pieces are a combination of experiential and political

"There's all this politicking about the Great Whale, and nobody really knows what the score is," said Buis. "We thought we should go up there to see for ourselves."

Kelly and Buis tried to create a balanced body of artists. They wanted equal representations of women and men, natives and non-natives, French and English. The



Reconstructed landscape #6 by Kevin Kelly

statements rooted in his visits to the Cree in Northern Québec. *Heart of the Matter*, for example, which he is presently exhibiting in Moncton, is a two headed canoe with wings that cannot fly.

The sculpture he is preparing for "The Great Whale Project" to be shown next year, has a more direct

final result was satisfactory, although a few of the better-known environmental artists dropped out.

The artists lived among Cree families and took part in their daily activities. They also flew inland to the actual site of the intended dam, where they camped for three days.

"That was actually one of the most beautiful areas," said Buis.

"I hope that a few little grey cells in the viewer's head will twig differently."

—Buis

political message. It is a miniature model of a middle-class living room that slowly floods. In the corner will be a small TV screen, projecting mostly aesthetic images that he filmed at James Bay — pathways, waterfalls, berries — but also a group of Cree children chanting "go home, Hydro, go home."

So Buis is not only a sculptor, but an inventor, who, to use his words, "kind of makes stuff." And rather than create a massive change in the political consciousness of the viewer, he sees his work altering people's perception at the micro-level.

"It's more of a molecule change with my work. I hope that a few little grey cells in the viewer's head will twig differently."

The Great Whale Project

Last year, Kevin Kelly had the idea of creating an artistic project about Hydro Québec's plans to dam the James Bay region. Together, Kelly and Buis organised a two week trip to the area. Ten Montréal artists were invited, and "The Great Whale Project" was sponsored by the Grand Council of the Cree and the Canada Council.

"The one thing that strikes you immediately is how clean it is and undestroyed. The town takes its drinking water right out of the river. The skies were a different colour," he said.

More striking for Buis was how "lightly" the Cree walk. "They've been living there for 3,000 years and you get a path that's two feet wide," he said. "They touch the land, but they don't destroy it."

Both Kelly and Buis agree that the Cree have a lot to teach people about the environment. "Native people have something to offer the people of the South," said Kelly. "We should try to tune in, to understand it, and learn from it," he said.

The impact that art can have on politics is a slow and evolutionary process. But in the face of urgency, Kelly and Buis hope that their works will at least continue and further a dialogue.

The exhibition will take place January 1993 at the Maison de la Culture on the Montréal Plateau, and will move to other galleries, and possibly New York.

Kevin Kelly is presently exhibiting his collection *Reconstructed Landscapes* at Galerie Michel Tétrault, on 1192 rue Beaudry.

Doug Buis is presently exhibiting in Moncton, New Brunswick.

Almodóvar's *High Heels* high fashion sell out

by Glen Harris

High Heels is Pedro Almodóvar's newest film, which combines his bizarre eccentricities with an attempt to make "a tough melodrama". Yet he is not prepared to fall into Hollywood's shoes and mimic its "sentimental complacency" when using the melodrama genre.

He has succeeded in preserving his distinctive flare to the extent that *High Heels* has become Spain's official entry to the Academy Award's "Best Foreign Language Film" category.

Despite the similarity to *Tie Me Up! Tie Me Down!*, this is not an archetypal Almodóvar film. Although there is the requisite quantity of mistaken identity, female impersonation, violent sex, and distinctive Spanish setting, audiences have to sit through some uneven scenes and adjust to a slower pace than previous Almodóvar films.

High Heels was inspired by a single scene Almodóvar thought up while filming *Tie Me Up! Tie Me Down!* The scene consists of a television news anchorwoman (Rebecca, played by Victoria Abril) reading a news story announcing

the death of her husband, and then admitting to being the murderer.

Unfortunately reminiscent of *Tie Me Up! Tie Me Down!*, there is a rape scene in this film. Upsettingly Rebecca, the victim, is convinced during the rape itself that she really is enjoying it.

The argument has been made that Almodóvar's work, like that of Oscar Wilde, is best seen as representative of a gay male relationship rather than a heterosexual one. Regardless, the characters depicted are a man and a woman, and the woman is victimized.

Almodóvar himself attempts to abdicate responsibility. "I have refused to judge the characters, allowing them to be the ones who judge, punish and pardon themselves." But this ignores his authorship as writer and director of this film, his complete control over the characters, their actions, thoughts and pronouncements.

If this strikes you as odd coming from the director of the mad-cap films *Women on the Verge of a Nervous Breakdown* and *Labrynth of Passion*, consider this: Chanel press releases and samples were offered to the media when they arrived for

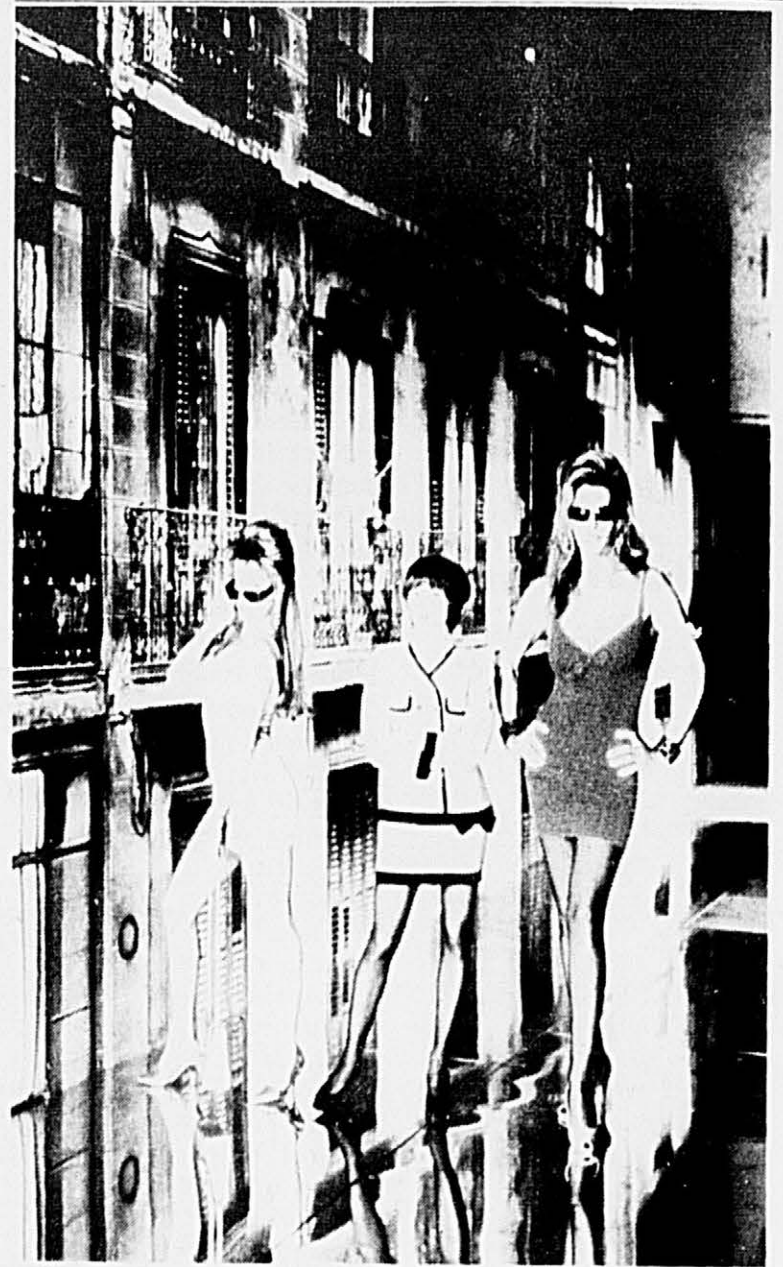
the press screening. I knew that my life would change when I picked up my small black Chanel box marked "Men's Grooming Program".

Chanel is continuing a tradition begun in 1931, with Samuel Goldwyn, of clothing the leading actress in a film in return for the exposure of their products (i.e., a paid advertisement). Almodóvar has gone so far as to work Chanel into his script to please the fashion, accessories and perfume company.

Almodóvar describes Chanel as "one of the best inventions of this century." I wonder what he thinks of the 35mm motion picture camera? Hardly noteworthy by comparison, I'm sure.

It would seem that Chanel, with their designs for anorexically thin women, are happy partners in making a film that depicts a woman discovering that she really wanted what a man forced her to take.

"As I get older, I have discovered that I feel closer to complex, imperfect characters, provided that I am able to explain their imperfections which, to me, is the same thing as exploring their humanity." I hope Almodóvar can explain himself this time.



High heeled women strut Chanel.

Documentary misses deadly under-currents

by Sikeena Karmali and Bruce Fudge

Last week marked the CBC debut of Israeli-born and Toronto-based filmmaker Simcha Jacobovitch's *Deadly Currents*. The film has been called an even-handed portrayal of the Israeli-Palestinian conflict, but to anyone unfamiliar with the issue the film can be extremely misleading.

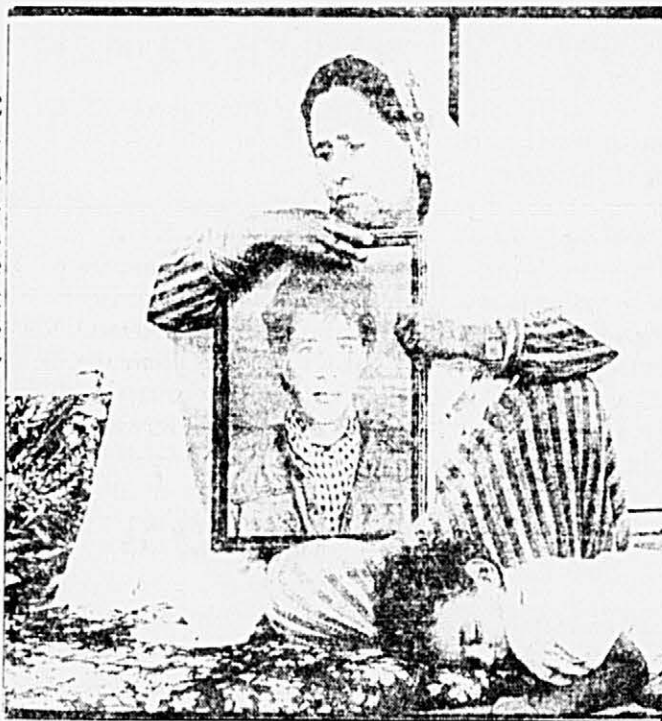
Jacobovitch has said it is an attempt to allow Israelis and Palestinians from the heart of the conflict to speak for themselves, untouched by the official propaganda of either side. This is of course a laudable goal, as almost all approaches to the conflict are either radical or confused.

But Jacobovitch's film unintentionally raises questions about the very notion of objectivity. Objectivity supposedly provides all relevant information, but often ends up taking a situation at face value. This does not guarantee an understanding of the underlying complexities.

Face values

For instance, at one point in the film a Jewish settler in the Israeli-occupied West Bank expresses shock at what she calls the insensitivity of Palestinian parents, who she accuses of sending their children into the streets to be killed by Israeli soldiers.

"I just can't understand the mentality," she says. "I mean what kind



of mother would let her children go out to throw stones at soldiers with machine guns... I mean, what do they expect the soldiers to do?"

It is difficult to argue with her logic. But stones versus soldiers is not the only question here. While on one level her description may be accurate, it is also devoid of insight. It is never asked why Palestinian parents allow their children to go out into the streets to throw stones at armed soldiers.

The Palestinian-Israeli conflict is imbued with intense and deeply entrenched beliefs which often manifest themselves in horrifying acts of violence and cruelty.

Another scene in the film shows the judge of an Israeli military court

expressing his horror that a Palestinian was axed to death by other Palestinians simply for selling religious paraphernalia to Jews. This is an incomprehensible act, he claims, for people who share a common God and heritage.

"What kind of justice is this when a father of nine children is murdered by his own people?"

Of course, it is difficult to sympathize with axe murderers, but the situation is not that simple. The film seems to say that the only issue involved is the sale of religious artifacts, and leaves untouched the socioeconomic and political realities of the occupation.

Obscured is the fact that although the 'two sides' of the issue may be producing an equal amount of rhetoric, they are unequal in power. The fact that one side of the equation is without political power makes a seemingly even-handed approach questionable. Israel has the largest military power in the region, including an estimated 200 nuclear weapons. To suggest that Palestinian youths with rocks pose a physical threat to Israel's exist-

ence is bizarre.

Unreported are everyday images of the occupation — the uprooting of trees, the bulldozing of homes, the policy of rationing access to water for non-Jews, the settlement of over 60 per cent of the occupied territories by the Israeli settler movement, and the deportation of people from their own homeland.

Most Palestinians would consider these issues to be fundamental. By allowing them to go unaddressed, Jacobovitch gives an oversimplified and distorted image of the conflict.

Cultural barriers

The film makes it appear that all Palestinians would agree with the extremist Palestinian Islamists, who repeatedly say in the film that all of Palestine should be an Islamic state, but who in fact speak for at most 10 per cent of the Palestinian population.

Meanwhile, progressive Palestinian perspectives such as those of Hanan Ashrawi, a delegate to the on-going international peace talks, are only given a couple of minutes in the film.

To be fair, much of the Israeli opinion in the film is also militant. The crucial difference is that Jacobovitch puts a human face on the Israeli experience. We are given glimpses of everyday Israeli life. They are seen at the beach and arguing in the streets. The viewer, especially the Western viewer, can relate to them as human beings.

Cultural difficulties make the Palestinian experience more diffi-

cult to relate in Western terms. And, crucially, Jacobovitch shies away from the challenge of trying to explore it.

"But we are a violent people!" says Jamal Hamal, a Palestinian journalist with *Time* magazine. Although he could have been more articulate, he does have a point. The film fails to explore what he says and to place it into the context not only of foreign occupation but also of an entirely different culture.

In a very brief clip, Hanan Ashrawi makes the important point that when "you treat a people as if they do not exist, or are outside the law, then they will start to act as if they indeed outside the law."

Except for this brief comment, such insight is woefully absent from the film. Ashrawi's quick words are soon lost among endless (though brilliantly edited) scenes of stone-throwing.

Even the techniques Jacobovitch uses betray his claim to objectivity. For instance, at one point he juxtaposes Israeli children walking down a street with a Palestinian construction worker telling the camera that all Jews must leave Palestine. Other such examples are common.

Fundamentalists' speeches and flying rocks make for good viewing, but they do not contribute to an understanding of the Middle East. *Deadly Currents* fails to explore the question of why Palestinians and Israelis speak and act in such ways, of how the occupation affects people's lives. That is the question which needs to be addressed.

Reclaiming stolen goods

Off the coast of Cape Mudge, B.C., a British gunboat waited, ready to shell a Kwawkwewlth village. In the village, the people gathered together their masks and ceremonial potlatch items, and took them to the Big House. As the Kwawkwewlth stood by under threat of bombardment, Indian agents set fire to their sacred belongings.

It was the 1920s, and the Potlatch was prohibited by Canadian law. Police and Indian agents seized Kwawkwewlth artwork and ceremonial objects. Some were destroyed, some were sold, and some ended up in museums all over Europe and North America.

BY LYNN CHAIKEN



First Nation's culture behind glass.

NOW FIRST NATIONS ACROSS North America are energetically trying to recover their stolen belongings from anthropological museums. It isn't easy, since curators typically aren't pleased to see their "collections" diminished.

McGill's McCord museum is one among the many Canadian institutions which continue to house large numbers of First Nations' artifacts.

In the first part of the century, the Potlatch law was one of the aggressive measures used by the Canadian government to attack First Nations' cultures. Other methods include residential schools, and a pass system later copied by the apartheid régime in South Africa.

"The intent was the stamping out of Indian culture, because the Indian was not dominated by Christianity," said Bill Wilson, Political Secretary for the Assembly of First Nations.

Wilson described an incident in the 1920's when Indian agents covertly raided a potlatch near Alert Bay, B.C. One chief couldn't afford to organize a costly potlatch, and the RCMP agreed to pay for it. They then scheduled a raid.

During the raid, they arrested and jailed attendees and seized ceremonial works of art, including elaborately carved Sun masks and Eagle masks.

Wilson's grandfather was among those sent to prison farms. For six months, his wife prepared fish to feed to him through the fence, so he wouldn't get sick from eating "white man's food." Raids ended after the 1920s, but the potlatch law wasn't changed until the 1950s.

At the same time, collectors were hard at work gathering native artifacts to be displayed behind glass. They believed First Nations' cultures were doomed to extinction, and that only material objects from these cultures could be preserved.

Canadian museums presently house thousands of First Nations

materials. McGill's McCord Museum of Canadian History alone has 8000 artifacts. Museums obtained the artifacts in many ways, most unpleasant: through gifts, trading, donations, confiscation, looting, and collection expeditions.

THE ISSUE OF REPATRIATION of stolen artifacts recently received considerable attention after a well-publicized boycott of an exhibit at the Calgary 1988 Winter Olympics.

"The Spirit Sings" exhibit at the Glenbow Museum during the Olympics was a display of First Nations' art from across the country. The exhibit was funded by Shell Oil. During the display, Shell was drilling on land claimed by the Lubicon Lake Cree.

The Lubicon and other First Nations' communities boycotted the exhibit "in protest of the conditions faced by living descendants of those represented in it."

Largely in response to the boy-

cott, a reevaluation of the museum's role is underway. The Task Force of Canadian Museums and First Peoples is an independent body co-sponsored by the Assembly of First Nations and the Canadian Museums Association.

The Task Force will meet this weekend at Carleton University to hammer out policies to be employed by museums across Canada. It is the first national effort to revise museum policy. It intends to make artifacts available to First peoples, repatriate confiscated materials, and address First Nations' views of their own cultural history.

MUSEUM OFFICIALS FEAR REPATRIATION will deplete their collections. Before they give up artifacts, they demand First Nations present adequate proof that a particular piece belongs to their community.

Although no communities have come forth to reclaim their artifacts

from McCord's collection, the museum holds no official policy on repatriation and will receive claims on an individual basis.

"Some cases can be verified, some can't," said Moira McCaffrey, curator of Ethnology and Archaeology at the McCord Museum. In some cases, older tribal chiefs had their own carvers who crafted special individual ceremonial pieces. But in many cases elders are no longer alive to identify the artifacts.

In other cases museums want First Nations to ensure a "proper" place where artifacts can be displayed and preserved.

"Some people don't realize it's not just a matter of giving this stuff back and having somebody put it in a shoe box under their bed," Glenbow Museum director Robert Janes told the *Calgary Herald*.

The problem of repatriation and loans stems from First Nations' lack

of knowledge about caring for old items, according to Janes.

"It has to be taken care of in certain ways. And now we have a problem getting funding to build native cultural centres," he said.

"Some things were made for ceremonial purposes. They are there for their use, not to look at," said Dale Dione, from the Kahnawake Nation Office. "[First Nations artifacts] should be for our own people to see."

Ottawa's Museum of Civilization returned some of its collection of Kwawkwewlth and Kwakiutl artwork, seized in the 1920s from Cape Mudge and Alert Bay, once museums were built in 1979 to protect the artifacts.

Upon reclaiming artifacts in 1979, the Kwawkwewlth found that many of the artifacts had been stored and allowed to deteriorate in a museum basement.

McCord Museum hangs on to "artifacts"

Many museums still misrepresent First Nations cultures as primitive, romantically simple, and frozen in time.

David Ross McCord, ethnologist of old, founded the McCord museum on the basis of these beliefs. The museum was dedicated to the preservation of dying out or assimilating cultures.

McCord never engaged in collection expeditions to obtain objects, but wrote to his Native contacts, as well as missionaries, government agents, and McGill alumnae in a massive letter writing campaign to build up the current collection.

Currently, the McCord Museum is preparing for its reopening in May, to coincide with Montréal's 350th birthday. The inaugural exhibit features three First Nations' themes: Micmac artwork, restoration of Inuit names for places in Labrador, and the Dawson Site, where human remains of the Iroquoian people were unearthed in what is now downtown Montréal.

As the museum's first Curator of Ethnology and Archaeology, Moira McCaffrey consults with First Nations' groups about presenting and housing First Nations' "material culture."

"All too often we have had people developing exhibitions who are non-native," said Wendell Beauvais, a Mohawk

working at the Kahnawake Cultural Centre. "There is no way they can truly represent the way we live and have lived because they come from another world."

"There will probably be times when we never agree, but we have the opportunity to see what was proposed" for the exhibit.

McCaffrey has consulted with Beauvais on the Dawson Site exhibit. The exhibit focusses on the discovery of human remains and artifacts uncovered in 1860 on the corner of Metcalfe and Mansfield during construction work.

The remains are of the Iroquoian people of the St. Lawrence Valley, who either died or were absorbed by other native peoples. McCaffrey consulted Beauvais on how to present this uncertainty to the public.

"The point of the Dawson Site exhibit is to remind Montréalers that Montréal was not a deserted wasteland before the arrival of the Europeans," said McCaffrey.

Beauvais and others at the Kahnawake Cultural Centre are organizing their own exhibit at Marché Bon Secours to coincide with Montréal's 350th, to "talk about who we are, our laws, our creation story, our contribution to the city of Montréal in connecting the past with the present."

Biddle on Black culture**The pot won't melt**

by Ted McInnes

As part of Black History Month, Charley Biddle, local restaurateur and jazz musician, is showing the world his view of Black culture in the city's history.

Running until March 1, the exhibit is entitled *La culture noire, vue par Charles Biddle*.

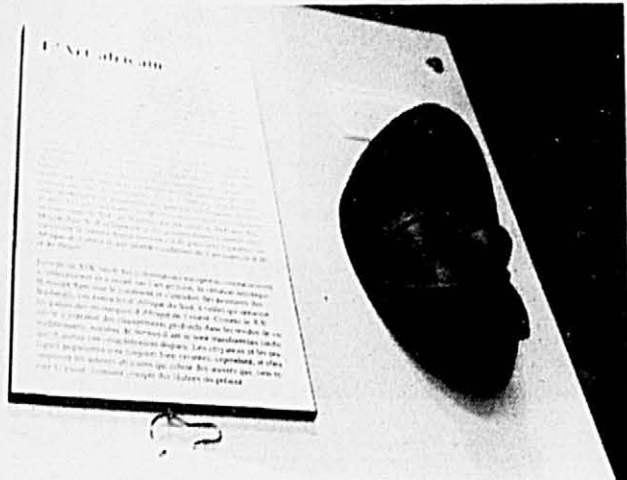
Highlighting both individual lives and community achievements,

vided the energy responsible for the creation of Montréal as a jazz hotspot, reaching its nadir in the fifties.

He details how during the sixties, Blacks began peopling the professional ranks as doctors, lawyers and educators. At the same time, Québec government policies tried to impose a melting pot mentality à la U.S.A.

One of the strengths of the exhibit

DAILY PHOTO CREDIT: LISA PAULL



its purpose is to educate and inspire the rising generation of Black youth, writes Biddle in the exhibit's introduction.

He does not generalise. Rather, with style and simplicity he illustrates by example how Blacks have endured and succeeded.

The history starts with a young Black, Matthew Da Costa, who arrived in the 'new world' in 1606, using his knowledge of the Mic Mac language to aid Samuel de Champlain. The point is to emphasise that, from the beginning, the laying of the foundations of the 'new world' was a heterogeneous effort.

Today, this reality is more obvious. Another of Biddle's portraits is of Koko Amarteifio, a musician bringing international musical sensibility to Montréal ears with her annual *Rythme du monde* festival.

Biddle's interest in music is obvious, and he documents this best. In tracing the rise and proliferation of jazz, he incorporates a lot of contemporary history.

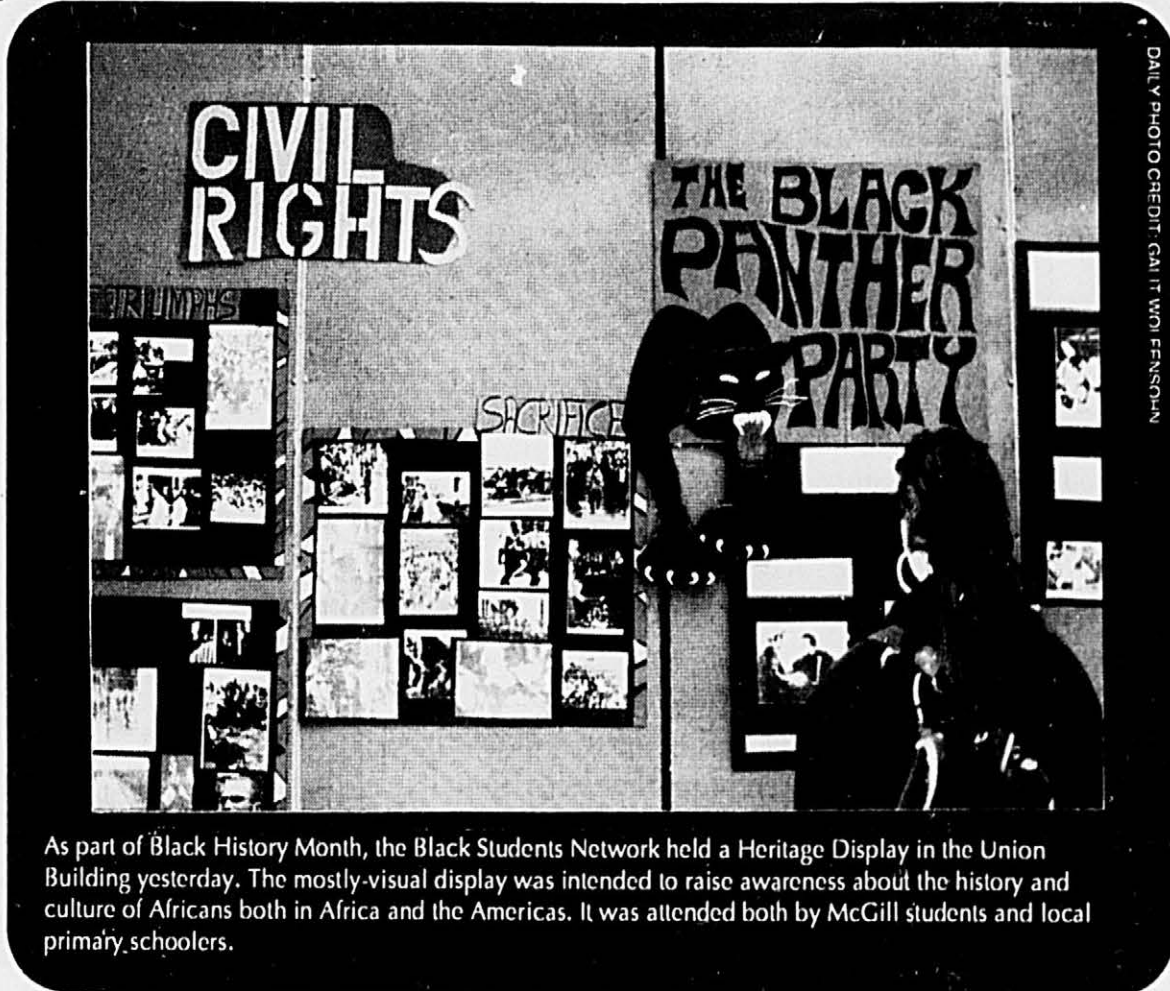
Freedom of drink brought many Americans north during prohibition. This influx of people pro-

bition is how Biddle shows that this attempt failed. As Robert Hughes said, "The pot never melted." Biddle has shown how the city's Black communities has been a part of its fabric, strengthening and diversifying it.

It's far away and the room is too hot, but if you want to check it out, it's at the Notre-Dame-de-Grâce maison de la culture, 3755, rue Botrel (métro Villa-Maria, and then bus 24). Call 872-2157 for more infor-



DAILY PHOTO CREDIT: LISA PAULL



As part of Black History Month, the Black Students Network held a Heritage Display in the Union Building yesterday. The mostly-visual display was intended to raise awareness about the history and culture of Africans both in Africa and the Americas. It was attended both by McGill students and local primary schoolers.

Where the student union's a mall, and no one leaves the campus...

by Carrie Hintz

Science students can occasionally seem like an alien species attuned to considerations which elude me entirely. The weekend I spent at MIT proved to me that they were a particularly intense bunch. I felt like Alice in Wonderland — or Fluffy in Disneyland. Or something like that.

I arrived at the end of Independent Activities Period, a feast of various free workshops and classes designed to allow students a month-long break in an otherwise hectic academic year. I was enchanted by the jugglers in the corridor, wine-tasting, egg decoration workshops and a plethora of other events which were offered — until it was explained to me that this was nothing like ordinary life at the prestigious Massachusetts Institute of Technology.

MIT students seem to relish the fact that they have developed their own subculture. Many of the stu-

dents are so committed to pursuits on campus that they rarely venture into the Boston area.

In some ways, this resulted in a tightly-knit, warm community (the on-campus film played to a packed audience) — but in other ways, the students were in a setting which was insular, causing them to lose interest in interacting with people outside of the community.

It's no surprise to me that such a driven and specialised group should try to transform as many moments as possible into ideal learning experiences. But I could not help but be taken aback when I met a total stranger at a bus stop who decided to use the otherwise useless fifteen minute wait as a chance to practise French with a bona fide Montréalais.

For all of the affluence on campus, it seems that the administration at MIT does not consider decor to be their main priority. The laboratories were clearly amazing (even to a layperson), but not much attempt

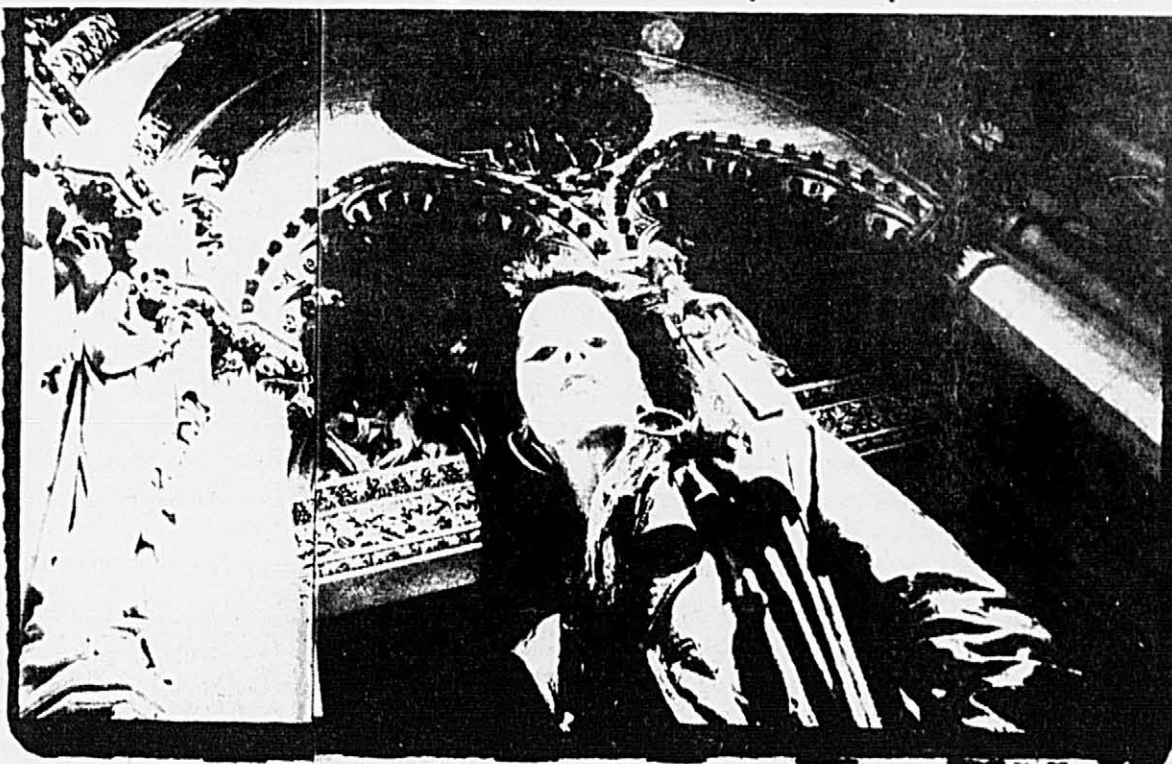
was made to conceal the piping and building materials in the buildings themselves.

The student union building has an infinite number of cafés, restaurants, comic book shops and computer rooms. It even has a grocery store. The union is inescapably linked to the labs. Everything is linked to the labs.

The friend I was visiting studied aerospace engineering and had already worked with a Nobel Prize winner in her field.

She was told by her TA that she could have an infinite extension on a project on which she was working as long as she continued to show up to the lab every day until she gave up. She wryly explained that such an extension was both a kind and a cruel tactic, playing on the tensions between her perfectionist impulses and her desire to be finished with the work.

For all its intensity, MIT is an ideal place to visit and ogle at. But it is not a place I could ever live.

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EVENTS

Thursday, February 6

A Wheels in Motion fundraiser event organised by the P&OT Undergraduate Society today, 9h-14h. Info: 398-4500.

A Heritage Display will be on in Union 301, 11h-18h in celebration of Black History Month.

Centre for Developing-Area Studies hosts a discussion on "CIDA's Women in Development: a Critical Appraisal." 3715 Peel, Room 100, 12h30. Info: 398-3509.

"Lupis Nephritis: new analytic methods — new insights" is talked on by J. Esdaile and presented by the dept. of Epidemiology & Biostatistics. 1020 Pine W., room 25, 13h.

Richard Bellman and Alison Newall do the live litracha thing at the Yellow Door (3625 Aylmer), with an open stage to follow. It's \$2, and starts at 20h. Call 398-6243 for info.

Empowerment and Enviro — Awareness Week present a workshop on creative uses of household junk. Union 107, 12h-14h. A workshop will also be given on James Bay II. Is it really worth it? Sign up beforehand in Union 107. Union 302, 18h30. Info: 398-7432.

The Loyola Peace Institute presents Dr. William F. Ryan, S.J., part 2, "the Church and Conflict Resolution". 16h-17h30, 7302 Sherbrooke W., Loneragan College, Loyola. Info: 848-7799/2280.

PC McGill is having a general meeting in Union 302 at 16h45. Info: John Williamson 281-6770.

The Karl Polanyi Institute of Political Economy presents Prof. Frank Cunningham of U of T Philosophy on "The Real World of Democracy Revisited: Democracy and Socialism after the Fall". Concordia, 2149 Mackay Street, basement lounge, 17h-19h. Info: 848-2580.

The Council of Canadians present Mel Hurtig on "Last Chance for Canada — foreign control of the Canadian economy". DB Clark Hall, Henry Hall Building, Concordia. 19h30. Info: 933-1531/488-8067.

McGill Film Society presents The Marathon Man. Leacock 132, 19h30.

McGill Improv comedy nites in the Alley for free, 20h30.

Irish Studies at McGill presents Prof. Raymond Gillespie from St. Patrick's College, Maynooth on "Funeral Mournments and Death in Irish Society: 1500-1700. Arts W215, 20h.

Eric Feigelson will speak on "Portrait of the Sun as a Young Star" at Concordia, 1455 de Maisonneuve W, Rm. H-110, 10h30. Info: 848-2595.

Place Walbrae Theatre puts on environmentally friendly comedy at the Alley, 22h. Info: 398-7432.

Friday, February 7

The P&OT Undergraduate Society is holding the second day of a Wheels in Motion fundraiser 9h-16h. Info: 398-4500.

McGill Improv performs tonight at Palyers' Theatre. 22hish. \$1 at the door or Free with admission to the play.

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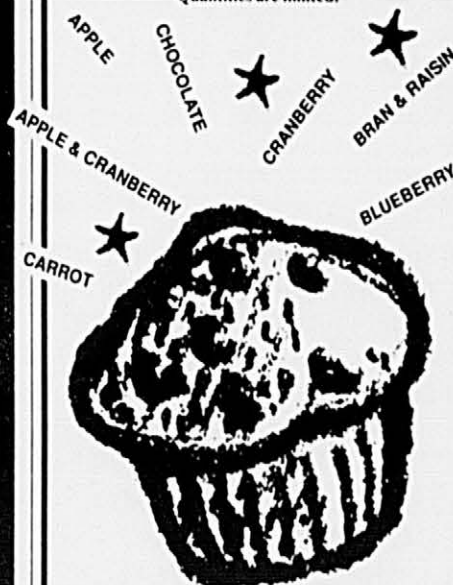
There will be a formal presentation followed by a question and answer period. Entrance requirements include a four-year undergraduate degree. Handouts on MBA/MSc. and Ph.D. programs will be available.

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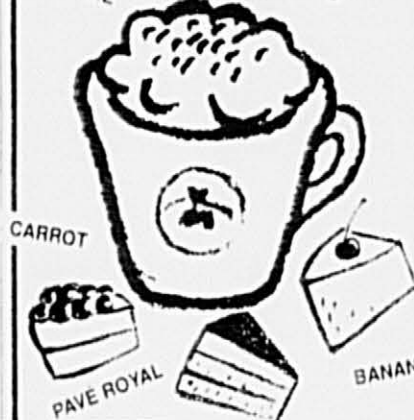
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DEPARTMENT OF PSYCHOLOGY McGill University *Roommates (male-male, male-female) needed for a study in personality and communication:*

- 1) who have been living together for at least three months
- 2) who are not married to or romantically involved with each other

The study will require approximately 4 hours which will be spread over a 1-week period. Roommates must come in together for their first 2-hour session. Each person will be paid \$25.00 for their participation (\$50.00 per roommate pair). All data will remain strictly confidential.

If you think you might be interested in participating, please call 398-7425 or 398-6127 for additional information

DEPARTMENT OF PSYCHOLOGY McGill University

Couples needed for a study in personality and communication:

Participants must be heterosexual couples who are married and/or have been living together for at least three months

The study will require approximately 4 hours which will be spread over a 1-week period. Couples must come in together for their first 2-hour session. Each person will be paid \$25.00 for their participation (\$50.00 per couple). All data will remain strictly confidential.

If you think you might be interested in participating, please call 398-7425 or 398-6127 for additional information

DEPARTMENT OF PSYCHOLOGY McGill University

Participants needed for a study on sexuality:

- 1) Heterosexual couples
- 2) who have been living together or married for at least 12 months

Couples must come in together on 3 separate occasions to fill out a few questionnaires and to be provided with some information on sexuality. Couples will also be asked to fill out other questionnaires at home.

Each couple will be paid \$80.00 for their participation at the end of the third meeting (\$40.00 per person).

All data will remain strictly confidential. All questionnaires are in English.

If you think you might be interested in participating, please contact us at 398-6094 between 9 and 4 o'clock for additional information

EVENTS

continued from page 9

McGill Caribbean Students' Society is having a general meeting in Union 425/426 at 18h30. Come for an update on club activities and cultural show. Info: 284-5555

Empowerment and Environment Awareness Week is having a crafts workshop. Union 107 10h-12h. They are also hosting a benefit concert by Mamma Z & Supreme Court. Happy hour prices if you bring a 14 oz. mug. Proceeds to McGill's Waste Management. \$1 donations asked. Gerts, 22h. Info: 398-7432.

Adrian Clark with James Blicher do acoustic things at the Yellow Door, 3625 Aylmer, for \$2. They start at 20h. Open stage to follow.

Saturday, February 8

Black Talk, fourteen hours of Afrocentric programming will air on CKUT 90.3 (Radio McGill), 10h to 0h.

Lesbian and Gay Friends of Concordia are hosting a Valentine's Dance-Party with DJ Danielle Comeau. Reggies-Hall Building, 7th floor, 1455 de Maisonneuve, 21h-2h, doors close 23h30. \$5. Info: 848-7414.

The McGill Film Society presents **Dead Again**. FDA auditorium, 19h30.

EVENTS HI-LITE

McGill Student Pugwash is hosting a conference to explore the ways in which advances in medical technology have given us unprecedented control over life and death.

Being held this weekend at McGill, the conference is called "Medicine in the Modern Age: Medical Ethics for a Changing World".

It will explore ways of redefining existing medical ethics in light of technical and social changes. Some themes will be: paternalism vs. patient autonomy, the changing role of medical practitioners, and whether modern western treatments provide us with health care in the fullest sense.

Workshops will be held on drugs and ethics, medical research, black market medicine, reproductive technology, and the education of medical practitioners.

For more information, look for the posters around campus.

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Ads may be placed through the Daily business office, Room B-17, Union Building, 9h00-14h00. Deadline is 14h00, two working days prior to publication.

McGill Students (with valid ID): \$3.50 per day, 3 or more consecutive days, \$2.50 per day. McGill Employees (with staff card) \$4.50 per day, 3 or more consecutive days, \$3.50 per day. All others: \$5.00 per day, or \$4.00 per day for 3 or more consecutive days. (Prices do not include applicable GST or PST). For more information, please visit our office in person - WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

1 - Housing

Looking for a better place to live? Room for rent sunny apt. Hutchison & St. Viateur, near bus, shopping, non-smkr. preferred. \$300 per month. 279-8724.

Wanted: House/large apartment to rent; furnished; Baie D'Urfé/St. Anne-de-Bellevue; 1 August 1992 to 31 January 1993 by a Senior Scientist visiting the Institute of Parasitology, Macdonald Campus from Easter Europe. Please contact Jenny at 398-7954.

Room for rent, 3 minutes from McGill, completely furnished. Call 285-1227.

2 - Movers/Storage

Moving/Storage. Closed van or truck. Local and long distance. Ott-Tor-Van-NY-Fla. 7 days 24 hours. Cheap. Steve 735-8148

Moving and transportation service available. Competitive rates. Alex 324-3794.

3 - Help Wanted

Caring, responsible, non-smoking woman needed to care for two young children. 15-20 hrs/wk. \$5.00/hr. (negotiable) References. Call 932-5527 between 5-7 p.m.

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7 - For Sale

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10 - Rides/Tickets

Driving to Boston? Do you have room for an extra person? I am looking for a ride for this week Feb. 6 or 7 - 9, will split all expenses. Call Anne-Marie 845-0323.

12 - Personal

Are you upset? Are you worried people won't understand your situation? Call McGill Nightline, at least we'll try. 398-6246. Everynight.

Make Extra Cash! The McConnell Brain Imaging Centre is looking for healthy male and female volunteers over 18 to advance brain research. Call 398-8932.

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13 - Lessons/Courses

Young Adult Service Sunday, Feb. 9, 7:30 p.m. Theme: Business and the Church. St. James United Church, 1435 City Councilors (Metro McGill) 288-9245.

Spring Break - Venezuela. Just \$590.00 for one week, taxes included. Limited space, so call now. Guys, girls, booze, sun, sand and PARTYING!!! Dan 499-1840.

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14 - Notices

Red Herring deadline March 16th or we'll print 32 blank pages. The choice is yours. Union 406, 398-6816.

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